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COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

ADVERTISEMENTS.—Terms may be had on application.

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CHELTENHAM.

Contents.

	PAGE
Portrait of Miss Leonora Jackson	165
Leader: A Benevolent Fund for Musicians ...	166
April—Editorial	167
Biography of Mr. Watkin Mills	168
"Daisyland" (for Music)—Musicians and their Idiosyncrasies	170
Music Hall Benevolent Fund—Biography of Miss Leonora Jackson	172
New Music	173
Academical Notes	174
How to become a Composer	175
Prize Competition	177
Sad Notes—Minim Notes	178
About Artists	181
Blindness of Handel	182
Odd Crotchets	183
London and Provincial Notes	185

A BENEVOLENT FUND FOR MUSICIANS.

WE heartily wish we were able to give a report of an Annual Banquet of the Professional Musicians' Benevolent Fund, with the welcome statement that some hundreds, or thousands, of pounds had been subscribed during the year for the benefit of such a greatly needed Institution. At the present time there seems to be no chance of such an idea being realised. In another part of our Magazine is a Report of the eighth Annual Banquet of the Music Hall Benevolent Fund, and in the January number we gave an account of the Actors' Benevolent Fund. These Institutions are flourishing, and receive hearty support from the members and from the general public. The rank and file of the musical profession are without any thoroughly organized national scheme. It is true there are several small local Societies about the Country; and there is the old and powerful Institution—the Royal Society of Musicians—which has about three hundred members (principally residents of the Metropolis) and a Reserve Fund of upwards of One Hundred Thousand pounds; but these Societies cannot meet the numerous and increasing demands made upon them. For instance, we may call attention to an appeal now before the public on behalf of the widow of one of our most respected and talented native musicians, recently removed from his labours by sudden death.

Several attempts have been made to establish a National Fund; but, strange to say, without success. The reasons are manifest to those who know something about these matters. The present time is a golden opportunity for those inclined to promote and favour a great National Benevolent Fund for Musicians of all classes.

Is it not possible to bring this about by a body of musicians unfettered by the regulations of any existing Institution? Such a step should commend itself to thousands of our hard working brothers and sisters of the musical profession; and a fair proportion of support from the charitable people of this wealthy and music-loving nation could be safely depended upon.

M.

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MIDSUMMER TERM commences Monday, May 2nd. Entrance Examination Thursday, April 28th, at 2 p.m.

PAREFA ROSA SCHOLARSHIP, for Female Vocalists. Last Day for Entry, 14th April.

STERNDALÉ BENNETT SCHOLARSHIP (Males) for any Branch of Music. Last Day for Entry, 14th April.

The Metropolitan Examination of Musical Composers or Performers and Teachers is held twice a year at the Royal Academy of Music, viz., during the Summer and Christmas vacations. The Syllabus of the next Examination will be ready shortly.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAUT, Secretary.

April.

Births and Deaths of Celebrated Musicians.

DATE.

3.—Brahms, Johannes (d. 1897, aged 64). A great composer.

4.—Richter, Hans (b. 1843, at Raab, Hungary). A renowned conductor.

5.—Spohr, Louis (b. 1784, at Brunswick). Great violinist teacher and composer. He was the first to make use of the bâton for conducting in this country.

6.—Ouseley, Rev Sir Frederick Arthur Gore, Mus.Doc. (d. 1889, at Hereford). Professor of Music at Oxford University (1855—1889). Celebrated theorist and composer of Church Music.

8.—Garrett, George M., Mus.Doc. (d. 1897, aged 63, at Cambridge). A composer of Cathedral Music of a high standard.

9.—Tosti, F. P. (b. 1846, at Ortona, Italy). Composer of well known songs.

9.—Patti, Adelina (b. 1843, at Madrid). A great soprano vocalist. First appeared in London 1861.

10.—Hallé, Sir Charles (b. 1819, at Hagen; d. October 25th, 1895, at Manchester). A celebrated pianist and conductor.

13.—Randegger, Alberto (b. 1832, at Trieste). A well-known conductor, composer, and teacher of singing.

14.—Handel, George Frederick (d. 1759). Buried in Westminster Abbey.

16.—Cramer, J. B. (d. 1858, at London). An eminent pianist and composer. Founder of J. B. Cramer & Co., London, in 1828.

18.—Suppe, Franz V. (b. 1820, at Spalato). Composer of operas, including "Poet and Peasant."

19.—Bradford, Dr. Jacob (d. 1897). A composer of conspicuous merit. An examiner at Trinity College, London.

21.—Lockwood, Ernest (d. 1897, at London). A famous harpist well known at the great festivals.

23.—Jullien, Louis Antoine (b. 1812, at Sisteron). A popular conductor and composer of dance music. Died 1860 at Paris.

27.—Flotow, F. F. (b. 1812, at Teutendorf). A composer of operas. "Martha" is one of his best known works.

28.—Attwood, Thomas (d. 1838, at London). Organist of St. Paul's, pupil of Mozart, and a composer of much sacred and secular music.

30.—Bishop, Sir Henry R., Mus.Doc. (d. 1855, at London). Celebrated composer of operas, glees, &c. Knighted in 1842.

Editorial.

It is very gratifying to know that our Magazine continues to increase in popularity. We constantly receive letters of approval, and good wishes for future success. One correspondent says—"I have secured many more regular subscribers. I advise all my pupils to take the *Minim* regularly." We should be glad if all our readers would do the same thing. If each one could persuade one, or more, to be annual subscribers, we should be grateful.

We desire to call attention to the prize competition announced this month in another part of the *Minim*, and it is hoped a large number of MSS. will be sent in by April 30th.

The Counterpoint Notes by Dr. J. E. Green will be continued next month.

A Portrait of Mr. Watkin Mills is given gratis as a Supplement with this Number.

We shall be pleased to have more agents in all parts, and a limited number of local editions may be arranged for, by Principals of Schools of Music, and Music-sellers.

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Hon. Secretary—CHARLES MORLEY, Esq., M.P.

NEXT TERM begins 5th May

Entrance Examination, 3rd May.

Syllabus and Official Entry Forms may be obtained
at the College.

FRANK POWNALL, Registrar

Gold Dust.

A man may be what is often called 'a rough gem.' Don't despise him—from rough exteriors gentle and serene influences often proceed.

Real virtue is often found in the very by-ways of life.

Every man possessing true genius has his peculiarities.

Cultivate at least one hobby, and let it be a sensible one. Your mind will be all the better for not running in one groove incessantly.

In conversation, don't talk about people, but talk about things.

Work on, toil on, remember that if you had all the abilities of the great men, past and present, you would accomplish nothing without sincere hard work; and a thorough intention to do anything excellently.

Having the *will* to do well, is the very next thing to having the *power* to do it.

"Heaven bless you,"—and what is still more—"Heaven bless us all."

Mr. Watkin Mills.

"Of all the basses and baritones that I ever heard," said an eminent critic, "there was never one that, in my opinion, possessed a finer organ than that of which Watkin Mills is the fortunate possessor." Such was the opinion of one well qualified to judge, and a short sketch of the life of this distinguished artist will be of great interest to

the public in general, and especially to those who have already heard him, and know both his artistic abilities, and the genial, warm-heartedness of the man himself, which endear him to all his numerous and attached friends and admirers. Born in the delightful little town of Painswick, near Gloucester, which nestles on the edge of the Cotswold hills, Robert Watkin Mills manifested from his tenderest years a love of the divine art, of which he has since become so brilliant an exponent, and he seems to have displayed it even at his mother's knee, for, as he pithily puts it: "I believe I could sing before I could walk!" This is not to be wondered at, for the families of both father and mother were noted musicians amongst their townfolk, and the talent has gathered and grown in the person of their descendant. As soon as he was tall enough to be visible above the top of the choir desk he became a chorister, and very shortly afterwards took a prominent part in solo work, his sweet, clear, treble ringing through the aisles of the old church in hymn and anthem each Sabbath day. The voice, curiously enough, never broke, in the ordinary acceptance of the term, but first dropped to an alto, and then almost imperceptibly fell lower and lower, until, at the age of nineteen, it had finally settled into baritone; and when only twenty, he sang the solos in the *Messiah* at a Choral Society's Concert in the Shire Hall, Gloucester, with such marked success that a splendid future was at once prophesied for him. Shortly after this event Mr. Watkin Mills competed for and obtained an appointment as vicar choral at Wells, and it is largely owing to experience gained there that he is so exceptionally successful in oratorio. There is a traditional method and style of rendering sacred music handed down in English Cathedrals which forms the finest possible school for both soloists and organists, and the value of this particular kind of training can hardly be over-estimated. Still there are other excellencies essential to a perfect artist, and after some years spent at Wells, Mr. Watkin Mills went to London to study; and then proceeded to Milan where he placed himself under the tuition of the celebrated Maestro Federico Blasco. During his stay at Milan, in addition to his vocal work, Mr. Watkin Mills placed himself under the best professors of declamation, stage deportment, and other necessary adjuncts of his profession, and studied the roles of *Il Conte* in *Sonnambula*, *Baldassare* in *La Favorita*, *Mephistophele* in Gounod's *Faust*, *Ramfis* in *Aida*, with other leading operas, to the great satisfaction of Maestro. His artistic advance was rapid, and Signor Blasco was most anxious for him to remain in Italy and devote himself to an operatic career, with the idea of appearing at *La Scala*, and many other well-known musicians in Milan urged a like course. Mr. Watkin Mills,

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however, after mature consideration, decided to return to England, as there was at that time a great opening for him as an oratorio and concert singer at the Festivals and other important performances, and his career since then has been one of ever-increasing and uninterrupted success. His repertoire is unusually extensive because his great range, and the delightful flexibility of his voice, enable him to take with equal ease and charm either such parts as those in *Elijah*, Berlioz's *Faust*, and *The Golden Legend*, on the one hand, or, on the other, those in *The Messiah* and *The Creation*. In spite of his successes, he was more than once on the verge of relinquishing the Concert platform for the stage, for immediately after his arrival in England he was offered an engagement at *La Scala* if he would return to Italy, and about the same time he appeared in *La Favorita* (as *Baldassare*), with the Royal Carl Rosa Operatic Company at Birmingham, creating such a favourable impression that Mr. Carl Rosa made him a very tempting offer for a three years' engagement. Both these offers, however, he declined, as his other work proved so lucrative that he determined to devote himself entirely to Concerts and Festivals, and has never seen cause to regret this decision. On January 1st, 1885, he appeared at the Royal Albert Hall in the *Messiah*, and although at that time a new-comer he received a perfect ovation from the immense audience gathered on the occasion. Meanwhile he had been frequently invited to cross the "herring pond" and sing in the States, but it was not until the autumn of 1894 that his engagements allowed him to pay his first visit to Cousin Jonathan, who is always ready to welcome with open arms those who have won fame in the old country; and there his success was instant and complete. He sang at the Cincinnati, Indianapolis, Wilkes-Barre, and the Pittsfield Festivals, and his tour was a veritable triumphal progress. He went, he sang, he conquered; and the following winter he again crossed to America, singing at all the principal towns in the United States and Canada; in some as many as six times, and it was seven months before he was able to return to his native country. During all this time Mr. Watkin Mills has maintained and increased his high reputation in England at the great Festivals of Birmingham, Leeds, Gloucester, Cheltenham, Worcester, Hereford, Bristol, Norwich, and Lincoln, and at the Royal Albert Hall, Queen's Hall, and innumerable provincial important Concerts, whilst he is acknowledged the leading Basso at all these artistic gatherings. Of his versatility it need only be said that he is equally at home in all styles: Oratorio, Opera, or Ballad, and this cannot be better exemplified than by a perusal of some of his recital programmes, which often include eighteen songs, besides a number of encores!

Trinity College, London.

For Musical Education and Examination. Ins. 1872.

MANDEVILLE PLACE, MANCHESTER SQUARE, W.

President—The RIGHT HON. LORD COLERIDGE, M.A., Q.C.

Warden—Professor E. H. TURPIN, Mus. D.

Director of Examinations—Prof. JAMES HIGGS, Mus. B.

TWENTY-SECOND ANNUAL SERIES OF LOCAL EXAMINATIONS IN MUSIC.

The next Half-yearly Local Examinations in Musical Knowledge (Theory) will be held on Saturday, June 18th, throughout the United Kingdom.

EXAMINATION FEES: Six Shillings (Junior); Seven Shillings and Sixpence (Intermediate); Half-a-guinea (Senior)

The Last Day of Entry May 19th.

Three National Prizes of Five Pounds each are awarded annually after the June Examination.

The forthcoming Local Examinations in Instrumental and Vocal Music take place in April, May, June, and July, at the various centres throughout the United Kingdom, and include Pianoforte, Organ, and Violin Playing, Solo Singing, and the performance on any orchestral instrument. The list of centres may be had on application.

EXAMINATION FEE, any Subject and Division, 1 guinea.

A National Prize of Five Pounds is awarded annually after July in the Senior Division of Pianoforte Playing.

Four Local Exhibitions of the value of £9 9s. each will be awarded in 1898 in connection with Local Examinations held during the Session in Pianoforte, Organ, and Violin Playing, and Solo Singing.

Any or all of the following printed papers may be had on application to the undersigned:—(a) Regulations and list of music to be performed for the local examinations in Instrumental and Vocal Music, and regulations for the (Theoretical) Local Examinations in Musical Knowledge; (b) List of Local Centres; (c) Regulations for the Higher Examinations for Diplomas and Certificates and list of music to be performed for the Higher Certificates in Vocal and Instrumental Subjects; (d) Prospectus of the Classes and Lectures Department, including Regulations for Scholarships, Exhibitions, &c.; (e) General Prospectus, containing list of honorary officers; (f) Regulations for the Enrolment of Institutions in Union; (g) Regulations for Academic Membership; (h) Regulations for Clergy Examination.

By Order.

SHELLEY FISHER, Secretary.

THE

West London Conservatoire of Music,

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WILSON. *Vice-President*—WATKIN MILLS, Esq.

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G. R. Betjemann, E. A. Carrodus, and others.

Directors of Studies—Miss Agnes Wilson and W.
Stroud Wilson, Esq.

For further particulars, address Secretary.

Words for Music.**DAISYLAND.**

I dreamt last night of Daisyland
Out yonder on the green,
I thought I was a Daisy too
So fresh and fair and clean :
And all my rags had slipped away
Because the Angels bright
Had robbed me in the Daisies' frocks
Of daisy pink and white.

I was not cold or weary then,
I was not hungry there,
I never had to think at all
What I should eat or wear ;
My little bed was soft and warm
As ever rich folks are,
And when the night seemed dark to me
God lit his golden star.

And ever since I've had that dream,
I've wondered more and more,
Why He should make the flow'rs so rich,
And you and I so poor ;—
I think that p'raps we are but seeds
Set here amid the gloom,
And Heav'n will be the Daisyland
Where some day we shall bloom.

FLORENCE HOARE.

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Musicians and their Idiosyncrasies.

BY CEDRIC RAFF.

I remember as a youngster feeling a profound contempt for King Saul, whose "black monkey" (in Nurse's parlance) had to be exorcised by the aid of music; and I confess to a childish scepticism, which alternated between a desire to believe blindly all that I was taught, and a dim suspicion that in this one particular instance, the writer of Holy Scripture had perpetrated a tarradiddle. For in those days, music, as represented by my spectaclled preceptress, meant a series of scales and exercises, interspersed by raps on the knuckles, and punishment; notwithstanding, even this period of tribulation had its compensations—in the delicate concoction known as stickjaw toffee, morsels of which frequently and surreptitiously found their way upwards, carefully concealed in the folds of a handkerchief which served double duty—as a safe vehicle for the aforesaid edible, and as a toilet adjunct to the indispensable "cold in the head" which was a necessary part of the stratagem.

But long since, my disbelief in the power of music has vanished, and had I needed proof, I have had it in instances both numerous and varied; cynic and jester, saint and fanatic, thief and autocrat alike have felt its potent spell.

But I fear I am digressing somewhat from the subject of my text, the "idiosyncrasies" of musicians, if I may so term them. I will cite one or two cases that have come under my personal observation.

A young friend of mine contrives to fall in love on an average, once every six months. How he manages it, and so genuinely too, each time, is a mystery to all of us, but I expect, as Dr. Watts remarks, though in somewhat dissimilar circumstances—that's because it is his nature to. The tender passion with him declares itself—not to the object of his adoration—but in the most pathetic and sorrowful extempores. Minor cadences, lurking in dim and shadowy corners, rise up and wait at us as we enter, while their companions in distress, the dominant 7th and 9th, hang in "suspensions" on the "depressed" air; albeit the music thus produced is of its kind most beautiful. A brother musician on one of these occasions remarked to me, "Is it possible for a fellow to make such an unmitigated ass of himself, and yet compose like that!" nodding in his direction. To which I answered amusedly "Yea verily! for even so it is!"

The friends of this love-lorn musician now take him in hand. Every evening a batch of us invade his sanctum, and administer a bracing musical tonic, a "course" of Bach, Handel, Wagner, Greig, etc., resolute, stirring, invigorating and breezy. We stick to him like the proverbial

leech, in spite of sundry forcible ejaculations to "get out" and sulky mutterings in which "coarse animal spirits" and other equally endearing phrases are borne to conveniently deaf ears. This treatment is unfailingly successful, the patient in a week shewing signs of convalescence, and later on in about another fortnight, we know his cure is complete, when he greets us with a slap on the back, and a "Now you fellows! we may as well have that Ta-ran-tara chorus—you know—Sullivan." And once again he is the happy-go-lucky, ordinary, everyday young man!

A few years ago, when preparing pupils for examination, I had occasion to visit one of the local centres where the Academy Examination was then in course of procedure; and an incident occurred there which serves to shew the futility of trifling with the "interpretation" of music as intended by the Composer. As most of my readers are aware, candidates are required to choose from one of three lists, A. B. C., each of which contains besides the usual studies or inventions, three different kinds of pieces, which for the nonce I shall describe as: (1) the highest form of classic music. (2) Sonata form. (3) Extravaganza form or Morceaux Characteristiques.

A "fair" candidate was completing the last piece on her list—the extravaganza—playing it remarkably well, and I felt pretty sure had the other two been accordingly well played "Honours" would be attached to her name. At the finale, she rose with a coquettish backward movement of the head which implied confidence of her success, and advanced for the short "oral" which generally accompanies these examinations.

But the "oral" she got, was scarcely the one for which she was prepared. It ran thus:

Examiner—"My dear young lady, do you always introduce the 'sentimentale' or 'romantique' style in your music?"

Sweet Sixteen—(with energetic candour). "Yes, I do."

Benevolent Examiner—(willing to give her the ghost of a chance). "But surely not in Sonatas?"

Sweet Sixteen—(serenely). "Yes! always."

Examiner—(with uplifted eyebrows). "What even in fugues?"

Sweet Sixteen—(signing her death-warrant). "Oh! yes, I do—at least (naively) if I can manage it anyway!"

Examiner—(drily). "In—deed! Good morning to you!" and she is dismissed. Yet I hear afterwards that this would be embryo academicalism, is highly indignant on finding herself "plucked."

Last spring but one, when in the South-West of England, I was staying with my friend and old fellow-student, Dr. H., Organist of the Cathedral in that part. After resuscitating the old jokes and

escapades of our youth, and comparing the more serious experiences of latter days, the Doctor rose to give an organ lesson, I accompanying him as far as the Cathedral. As we entered the precincts, strains of Bach fell distinctly on our ears, the pedal passages being clearly and evenly "phrased." "The young scamp!" the Doctor exclaimed, "if he isn't playing the music I left for next Service; *that's* not his lesson!"

We advanced quietly up the nave, towards the organ loft, and there a funny sight met the eye. A boy about 14 or 15 was rolling about from side to side—polar bear fashion—on the organ seat, in sheer enjoyment of the harmonies and contrapuntal parts of the fugue he was playing; and every now and then he emitted a deep grunt expressive of the unqualified satisfaction he felt. He proceeded uninterrupted to the end, then rubbing his hands briskly together, he ejaculated "That's fine!" "Yes, ve—ry!" growled the Doctor in sepulchral tones.

The boy started, looked round, and coloured shamefacedly at having "given himself away" before us, and began to stammer an incoherent excuse.

The Doctor gave a sly wink behind his pupil's back, and I, after a nod and smile at the lad, made haste to obliterate myself, for surely across my memory flitted a similar scene in which I was the youthful culprit, and, well!—a fellow feeling makes us wondrous kind. Later on in the day, I elicited the information that the boy was the son of a physician and surgeon living close by.

It is a rather curious fact that many medical men are at heart sound musicians, though where the connecting link between Music and Physic lies, I am at a loss to say (unless it be in the last syllable of each word).

The best amateur flautist I ever heard was a Surgeon (now dead) whose services were greatly in request, and as freely given for pure love of his instrument. Other members of the Medical profession that I know and have heard at "crack" evening Concerts play Clarinet, 'Cello, Violin, and Cor Anglais, and not a few add Piano and Organ to their list.

There is also another point of resemblance between the two professions, namely, the dishevelled appearance of their caligraphy. Taken as a body, musicians write but poorly and medical gentlemen decidedly worse; but when we get the surgeon and musician rolled into one, then indeed the result is somewhat alarming. Apropos of this fact, a rather awkward contretemps happened at a Concert at which three of the medical fraternity were to officiate (on instruments musicale). Two of these gentlemen we had met in town a day or two before the event, and my friend on explaining matters, had

readily gained the consent of his brother practitioners to form the "Quintett"—well known to all of them—and which was to be the item on the programme. To the third amateur, Dr. V. he penned a hasty letter; being quite a "chum" he needed no pressing.

The evening arrived, and with it four of the quintet, but alas! the leading violin, Dr. V., was "conspicuous by his absence." The night wore on, the "item" was postponed pending the arrival of the gallant 5th, and gloom of the deepest order settled permanently in the breasts of the unhappy, though virtuous quartette.

On reaching home my friend remarked wrathfully, "Now if I don't write him a 'stinger' my name's not K....., just as if he couldn't telegraph!" And suiting the action to the word, he sat down and wrote an exceedingly polite and legible letter, an infallible sign that the worthy Doctor was in a bad humour.

The reply came in due course, on a post-card in the "good boy, copy-book" style, and ran thus: "If the Egyptian hieroglyphics, which reached me on Tuesday last, were meant to represent the request to which you refer, I beg to state that they form a riddle which would defy the Sphinx herself to solve." R. V.

And the post-card which awaited Dr. V. the next morning contained the following response, still in a virtuous fever of "pothooks and round o's." "Was not aware until now, that your lineal descent was in a direct line from Ananias."

CEDRIC RAFF.

The Music Hall Benevolent Fund.

The eighth annual dinner of the Music Hall Benevolent Fund was held on March 7th at the Hotel Cecil, when a large number of members of the profession and friends assembled, under the presidency of Lieut. Colonel Probin. The company included Lord Glenesk, Sir J. Hutton, Sir J. Renals, Mr. G. Cundy, Q.C., Mr. W. Emden, the Rev. Dr. Kerr Gray, Mr. Harry Lundy (President of the Fund), Mr. Vernon Dowsett, Mr. W. Bailey, Mr. Henri Gros, Mr. R. Warner, Mr. H. Sprake, Colonel Baker, Mr. W. Beard, and Mr. E. Ledger.—During dinner, Mr. W. G. Eaton's orchestra performed a good selection of music, and the toasts were interspersed with songs, etc., by several well-known artists of the variety stage.

Mr. Cundy, Q.C., in proposing the toast of "The Music Hall Proprietors and the Profession," remarked that the latter numbered about 2,500, and expressed the hope that those who were not already subscribers to the Fund would speedily become so.—Mr. H. Gros, in replying on behalf of the

proprietors, said they did their best to satisfy the demands of an exacting public; and, referring to the Chairman as a member of the County Council, said the proprietors strove also to make their places of amusement safe and pure.—Mr. J. J. Nash responded for the Profession.

The Chairman, proposing the toast of "The Fund, its President (Mr. Harry Lundy), Trustees, and Treasurer," remarked that hardly one in fifty made a mark in the profession, though all, of course, strove to do so; and when men and women were crushed and disheartened, they came to this Fund for assistance. Numbers came weekly, simply to keep the wolf from the door; and in the assistance of needy members the Fund had done most excellent work during the past eight years. Many members of the profession supported it liberally, and he hoped that the public, to whom the profession gave so much pleasure, would also come forward with their aid.

Lord Glenesk, in supporting the appeal of the Chairman, spoke of the rise of music halls from the "cellars" of past times to the palaces of the present day, and expressed the hope that the Fund would become as far-reaching and beneficial as modern times demanded.

Sir J. Renals, the Honorary President, Mr. G. Adney Payne, and Mr. R. Warner responded.—Several other toasts followed, and a list of subscriptions amounting to about £800 was announced, including 25 guineas from the Chairman, 50 guineas from Mr. G. A. Payne, ten guineas from Lord Rothschild, and five guineas severally from the Oxford, Pavilion, and Tivoli Theatres of Varieties, and from Mr. H. Lundy.

Sketches of Rising Young Artists.

MISS LEONORA JACKSON.

We have pleasure in giving a sketch and portrait of this gifted young artist, whose powers as a violinist have roused the greatest enthusiasm.

Miss Leonora Jackson, who made an eminently successful debut in London, on February 5th, at the Queen's Hall Symphony Concert, was born in Boston, U.S.A., February 20th, 1878. The family moved later to Chicago, where the gifted child, at the age of seven, began her violin studies, and soon made such progress that prominent musicians advised giving her a thorough musical education abroad. Her mother, a well-known vocal teacher in Chicago, took her daughter to France in 1891, where she passed a brilliant examination for admission to the Paris Conservatoire, ranking second in a list of 165 candidates.

Two years later she removed to Berlin for the purpose of studying under Joachim, and this master at once received her into his own class at the Hochschule, where she remained four years. In the autumn of 1896 her attainments were such as to warrant her public debut, which she made with the Philharmonic Orchestra, Herr Joachim honouring her by acting as conductor. Miss Jackson received an enthusiastic reception from the press and public, and took rank at once among the leading violinists of Germany. Shortly afterwards she was summoned to play at a special Court entertainment, given at the Royal Opera House, before the Empress, the Court, and many distinguished people of the city. This was followed by important engagements in Berlin and the German provinces.

Last October she was awarded the Mendelssohn State Prize of 1,500 marks (£75), in competition with artists of various nationalities, singers competing as well as instrumentalists. Her latest appearances in Germany have been at the Symphony concerts of the Philharmonic Society at Aix-la-Chapelle, the Ducal Court Orchestras at Dessau and Oldenburg, and the Musikalische Gesellschaft (January 15th) at Cologne.

Miss Jackson also played recently in Paris at an important *musical* given by Mme. Marchesi, meeting with such success as to secure the interest of M. Lamoureux. She played at his London Symphony Concert, at Queen's Hall, March 15th, and will also appear at the Crystal Palace Symphony Concert of April 16th. Herr Nikisch engaged her recently for an appearance early next autumn at the Gewandhaus, at Leipzig.

At the present time there are several talented lady violinists; a few years ago there were none. The violin has become a leading instrument with the ladies, and it is certain that Miss Leonora Jackson is one of the most finished artists known, and a brilliant career is assured.

New Music.

"In Primrose Vale." Words and music by Cedric Raff (*Louis Honig*).—This seasonable song has a very pleasing melody, bright and singable. The accompaniment is effective. The refrain, "Oh happy flower of sun and shower, 'Tis joy to linger in the springtide hour," would go well in chorus. We strongly recommend this composition.

"Across the mystic tide" and "Sleep my pretty one." Songs by Wymark Stratton (*Bowerman & Co.*).—These two compositions are the work of an earnest musician, who knows how to treat his subjects. The first is of a sacred style, yet bold. Good for contralto and baritone voices. The second is a charming melody, with a sympathetic accompaniment. It is sung by Madame Alice Gomez.

"Holy Father in thy Mercy." Music by Hugh C. Collis (*C. Vincent*). This is a beautiful sacred song; the words are the well known hymn from Hymns Ancient and Modern. There is an effective violin obbligato part, which is written in a flowing and musicianly manner. Artists would make this composition a great success.

Anthem, "O how amiable are thy dwellings," school song, "Onward," "Three short pieces," for the piano. Composed by J. Charles Long, F.R.C.O. (*Novello Co.*).—These compositions are melodious and well written. The Anthem is for festival and general use. It is written in four parts. A solo for soprano (or tenor) is interesting, and of no difficulty. The final chorus has a free organ accompaniment, which gives brilliancy to the movement. The school song is bright and simple, with a swinging rhythm which boys like. The piano pieces are very acceptable. Young players will find them interesting and useful for practice. We like the *Mennetto* best.

"Te Deum" in Chant form. Music by F. C. Baker (*C. Vincent*).—This interesting setting is arranged from reputed Ancient Greek Tones. It is effective and novel, and will be specially acceptable to choirs not equal to a more elaborate style of music.

Hymn "God, the Father." Music by F. B. Townend, F.Gld.O.—This Litany Hymn is truly devotional, and will please choir and congregation. It may be had from the composer, Brentwood, Essex.

Cantata—Operetta, "An Elfin Masquerade," libretto by H. W. Innes, LL.B. Music composed by H. J. Taylor, F.R.C.O. (*Weekes & Co.*) There are nine numbers in this amusing and clever work. The choruses are all in unison, and afford good fun; boys will like it thoroughly. The accompaniments throughout are sparkling and full of interesting effects.

Valse, "Au Clair de Lune," for piano. Composed by Frank Merrick, jun. "The Cadets March," by the same composer (*Author's Press, Ltd.*).—We are pleased to welcome these compositions, the work of a very young and promising musician. They show great originality and clever effects. The march is arranged as a duet, and is of a very pleasing and animated character.

Anthems, "O God our refuge" and "O everlasting God." Composed by Sir Herbert Oakeley, Mus.Doc.—These are new and revised editions. They are written for five voices, for the most part, and are of a high standard. The closing "Amen" to each anthem shows the master hand, and need careful reading. We recommend both to the notice of good choirs in want of effective and scholarly music. There are Latin words as well as the English versions of the collects.

Guild of Organists.

ESTABLISHED 1887.

Patrons:—Their Graces the Lord Archbishops of Canterbury and York; The Right Revs. the Lord Bishops of London, Durham, Wakefield, Llandaff, S. Andrew's, Carlisle, S. Asaph, Worcester, Bangor, Truro, Lichfield, Hereford, Peterborough, Bristol, and Gloucester; The Right Rev. Bishop Mitchinson; The Right Rev. the Lord Bishop of Guiana; The Suffragan Bishops of Shrewsbury, Leicester, Guildford, Hull, Coventry, and Stepney.

President:—E. J. Hopkins, Esq., Mus. Doc. Cantaur.

Warden:—J. T. Field, Esq., L.T.C.L.

THE NEXT EXAMINATION for the Diploma F. Gld. O. and the Certificate of Practical Musicianship will be held in JULY next.

For particulars of Syllabus, also Membership, Free Register, &c., address the Hon. Secretary,

FRED. B. TOWNEND,
24, Queen Victoria Street, London, E. C.

Academical Notes.

ROYAL ACADEMY OF MUSIC.

The Competition for the Goldberg Prize took place on 7th ult. The Examiners were:—M^{me}. Hope Glenn and Messrs. Arthur Barlow and R. Watkin Mills (chairman), and the Prize was awarded to Reginald Chalcraft (a native of Alton, Hants). The Examiners highly commended Ford Waltham, and commended Robert Radford.

The competition for the Evill Prize also took place on the same day. The examiners were as above, and the Prize was awarded to R. Whitworth Mitton (a native of Manchester), W. R. Maxwell being highly commended.

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THE ROYAL COLLEGE OF MUSIC.

The Final Examination for 11 Free Open Scholarships took place on Thursday, Friday, and Saturday, 24th, 25th, and 26th February, 1898.

The total number of candidates throughout the United Kingdom applying to attend the Preliminary Examinations was 339. Of these, 32 were disqualified on various grounds, and 12 were absent from illness and other causes. The remainder were examined by the Honorary Local Examiners at 79 centres on February 2nd, and reduced to 110. Of these, 10 vacancies were subsequently caused by various reasons, and the remaining 100 were brought up for Final Examination at the College in London on the above dates.

The candidates for this Final Examination divided themselves as follows:—Composition, 2; Singing, 26; Pianoforte, 33; Organ, 5; Violin, 19; Clarinet, 7; Flute, 3; Bassoon, 5; total 100.

The following are the names of the successful candidates, and those who *proxime accesserunt*:—

ORGAN:—Turner, Eustace, Beckenham; Dunnill, William F. B., Wakefield. *Proxime*.—Kerridge, William H., Eastbourne.

PIANOFORTE:—Waller, Percy A., Luton; Hall, Emmeline J. M., Norwood. *Proxime*.—Jones, Daisy A., Crickhowell; Brigstock, Ethel M., London; Smith, Clara E., New Cross; Chapman, Winifred M., London; Barton, Gladys, Yardley.

SINGING:—Mason, Edith D., Coventry; Hyde, Walter, Birmingham. *Proxime*.—Sparkes, Lenora, Kingswood; Gleeson-White, Ciceley R., Chiswick; Hodder, Alice M., Sharpness; Hughes, Seth, Upper Bangor; Richards, William J., Tony-Pandy.

VIOLIN:—Smith, Winifred M., Southampton. *Proxime*.—Godwin, Henrietta M., Watford; Bailey, Reginald H., New Wandsworth; Evans, Vera L. D. W., London; Whittaker, Harry L., Crouch End.

FLUTE:—Richards, Percy A., London. *Proxime*.—Souper, Charles A., Brentwood; Bristow, George, Halifax.

CLARINET:—Weller, Alfred, Ilford. *Proxime*.—Slade, George V., Manchester.

BASSOON:—Brown, William T., Leicester. *Proxime*.—Brearley, Edward D., Huddersfield.

In the Composition branch the candidates did not reach a sufficiently high standard, and the Scholarship was therefore not awarded.

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TRINITY COLLEGE, LONDON.

Higher Examinations, January 1898.

Supplementary (Colonial) Pass List.

ASSOCIATE IN MUSIC.—James Bennett Connolly, Melbourne.

PRELIMINARY CERTIFICATE FOR A.MUS.—Maria Lodiviva Burke, Melbourne.

MATRICULATION CERTIFICATE.—Lucy Isabel Baker, Brisbane.

HARMONY CERTIFICATE.—Albert Arthur Burford, Brisbane.

COUNTERPOINT CERTIFICATES. — *Honours*.—Fanny Edwards, Mittagong, N.S.W.; Hilda Ethel Gould, East Maitland, N.S.W.; Maud Mary Pincombe, Chatswood, N.S.W. *Pass*.—Mary Edward, Sydney, N.S.W.; Emily Emerton, Hexham, N.S.W.; Maria O'Donoghue Hughes, Sydney, N.S.W.; Mabel Mary Jones, Merrickville, N.S.W.; Ethel Kingsbury, Ashfield, N.S.W.; Winifred J. Turton, North Sydney, N.S.W.

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LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE.

The following important changes have been made by the Academical Board.

I. In future a Candidate will be permitted to enter for any two *adjacent* Sections, *i.e.*, Honours and Pass.

II. Certificates will be given for every paper worked successfully.

III. In future there will be no age restriction for Candidates for Junior Honours.

IV. Next Session three prizes of £3 each will be awarded for the best Pass papers worked, one in each division. The three £5 prizes will be continued for the best Honours papers.

The marks for the various sections have been revised for all practical subjects.

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THE GUILD OF ORGANISTS, LONDON.

The Annual Examinations will be held in July. For particulars, syllabus, &c., apply to the Hon. Secretary, 24, Queen Victoria Street, E.C. The Annual Dinner will take place in June. The Bishop of London will preside.

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THE VIRGIL CLAVIER SCHOOL.

A course of lessons will be given during the Easter Holiday Session for Teachers, under the direction of Mr. A. K. Virgil.

Founded



1882

President—

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA
(Duke of Edinburgh, K.G.)

To admit to membership duly qualified Professional Musicians, and to obtain for them acknowledged professional standing, and the registration of Teachers of Music by Musicians—to promote the culture of music—to provide opportunities for social intercourse between the Members—to discuss matters relating to music or musicians—to raise the standard of musical education by means of the Society's Examinations.

The Society now consists of nearly Two Thousand Members, amongst whom are most of the eminent musicians of the Kingdom.

The Local Examinations are conducted on the following principles:—Two Examiners at each Examination—a definite Syllabus of Requirements—no Local Professional Representatives—Candidates known to the Examiners by numbers—particulars of marks gained given to each Candidate.

Particulars may be obtained from the General Sec., Mr. E. CHADFIELD, 19, Berner's St., London, W.

How to become a Composer.

Produce! Produce! Were it but the pitifullest infinitesimal fraction of a Product, produce it in God's name!—*Carlyle*.

It may appear as superfluous to enunciate that a thorough knowledge of theory, harmony and counterpoint, is as essential to a composer as it would be to tell the hypnotist that susceptibility to suggestion is the chief phenomenon of hypnosis, or the mathematician of the *pons asinorum*, yet as often as this is reiterated we find many young aspirants venturing upon the "Field of Composition" with insufficient armour of harmony and counterpoint, alas, to be subjected to animadversion (if not complete incarceration) from that "Awful Critic," who, with his orthographical exertions will kindly promulgate through the press that such and such progressions are scarcely legitimate. On the assumption then, the student is fully equipped with the "Laws of Harmony and Counterpoint" and is desirous to enter that vast "Field of Composition," or feels he ought to do so, I offer him the following few initiatory hints in his primal steps, yet I do not affirm that they will *create* a composer any more than the study of the vernacular language will produce a philologist; the "would-be" composer must be endowed with the gifts necessary for his aspiration, and to him I append the following as a means to cultivate those gifts. Trespassing on the amicable disposition of the young aspirant, I will now, instead of using the third person, place my suggestions *to* him, at the same time assuring him that they are intended principally for the composer of mediocrity only, and not the "born-composer," for genius has special laws of its own.

In the first place, it is highly essential you should be quite certain you have something to compose; that is to say—"Do not compose for the mere sake of composing, or to see your compositions published." If you are then positive you have an idea you want to bring before the public, ascertain what it is and in what *form* it exists:—whether in song form, march, waltz, or what not. I have known a young man who sat down to compose, and when asked "What he was composing," said, "I don't know yet; I shall see whether I shall use it as a waltz or song when I have finished." Such work is not only ludicrous, but a waste of time, and if composers can afford to waste time—"who cannot"? If you intend to bring forward a waltz, work on that ground, if a song, then get the song-form into your mind. You will find in your first steps to composition, numerous ideas rushing through your brain at the same time, each trying to predominate; you cannot have them all in your composition, therefore fix on one and work steadily at it, leaving the others to take their turn, or you

will be so overwhelmed with them, that you may find yourself like an individual I occasionally meet, who (as Disraeli once said) is so "inebriated with the exuberance of his own verbosity," that when he makes a speech it afflicts him so much, that he labours under the imputation of an excerebrose scallawag. Having fixed then on the form of your composition, make sure you have your idea actually on paper. Don't be cheated and write something, which after all is not quite what you originally intended; work till you find out *what* you did intend, and allow me to deviate a little by warning you not to go to the piano thinking you can resuscitate the idea. Very few indeed are those who compose at the piano, and it is not to be recommended. You must see your melody with your perception; a composer must see with his ears, and hear with his eyes, however paradoxical this may appear.

Under the second consideration comes the word "modulation." Do not make too much use of this; many good composers injure their compositions by "modulation in excess." Have a reason for your modulation, and not the mere sake of showing you *can* modulate; it is best, however, for the beginner to utilize all the chords he can from the original key, unless he particularly wants a modulation. Compare the works of the great masters with those of the present day, and you will find more modulations in a three-page song of to-day than in a complete solo or chorus from the old masters. Also let your harmony be suitable to your melody. If the melody is a quiet and submissive one, let your harmony or accompaniment be likewise; if it is a contrapuntal movement, then treat it as such. Beware of fancies or whims; aim a musical composition and remember there is a book on the "Purity of Music."

Thirdly, study the works of the great masters in order to acquire the art of expressing your ideas. Until you can comprehend how they expressed *their* ideas, you cannot express your own. The famous Greek orator, Demosthenes, is said to have copied out the writings of Thucydides many times, in order to become, as it were, imbued with the style of the great historian. You must, therefore, study, to help the brain part required for composing, but you must remember at the same time, your heart will be compelled to act in addition; your compositions will show not only the results of your brain, *but your heart also*. You must *show* something to humanity if your compositions are to be of any service to the world,—some ideal, æsthetically or psychically; heart must speak to heart. Love, sympathy, patience and the like, should all be properties of every musician; much more the composer. It therefore follows, hypothetically,

your compositions will be the reflections of your innermost ideas and feelings, which sooner or later must appear;—you cannot deceive yourself. It is then absolutely necessary for you to bear in mind, that the laws of morality are also the laws of art. Men do not gather grapes from thorns, neither do we gather moral compositions from immoral composers.

Finally, if you compose, do it as your duty, to fulfil that injunction, "Neglect not the gift that is in thee." Have two thoughts predominant,—Self-Annihilation and Altruism; you are then certain by industry and perseverance to be successful. If heaven has blessed you with these gifts, do not despise those whom it has not, but make the best use of them, remembering they are but a means for you to help, and be helped, through the "Discord of Time," that you may participate in the "Concord of Eternity."

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Prize Competition.

A Prize of One Guinea, with a certificate, will be awarded by the Adjudicators (two professional musicians of eminence) for the best setting of the following Hymn :—

He giveth His beloved sleep
To soothe the weary brain ;
He binds each sense in slumber deep,
And charms away our pain.

How many wake to watch and weep !
Sad eyes they cannot close ;
Billows of sorrow o'er them sweep,
In vain they woo repose.

But we lie down in perfect peace,
All well 'twixt us and God,
Guarded by love that cannot cease,
Love high and deep and broad.

So through the shadows of the night,
Within His arms we rest,
And when returns the morning light
We wake upon His breast.

Lord, in the last long deathly sleep,
When friends shall close our eyes,
Do Thou Thy children safely keep
Until the Dayspring rise !

And when the morn shall sweetly break,
And dreary shadows flee,
May we from that calm slumber wake,
To find ourselves with Thee !

REV. CANON C. D. BELL, D.D.

REGULATIONS.

1.—Verses I. and VI. to be written for Singing in Unison, with a free accompaniment. The other verses for Harmony.

2.—The envelopes bearing MSS. and Competitor's *Motto* should be addressed EDITOR, *Minim* Office, Cheltenham, England.

3.—The real name and address of the Competitor must not be sent with the MS.

4.—The latest day for receiving MSS. will be April 30th inst.

5.—The Competitor's *Motto* should be written on the Coupon cut from Page 123 of this number of *The Minim*, and attached to the MS.

6.—The successful composition will be announced in the June number of *The Minim*.

7.—The prize tune will be published afterwards as a Supplement, and will be the copyright of the *Minim* Co.

8.—MSS. will not be returned to Competitors. Copies should be kept.

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LOCAL CENTRE EXAMINATIONS

Will be held from 29th March to April 15th, in the following Centres :—

Aberdeen, Ayr, Bangor, Barnstaple, Bath, Bedford, Belfast, Birmingham, Blackburn, Bolton, Bonriemouth, Bradford, Brighton, Bristol, Cambridge, Canterbury, Cardiff, Carlisle, Cheltenham, Chester, Colchester, Cork, Croydon, Darlington, Derby, Dorchester, Dover, Dublin, Dumfries, Dundee, Eastbourne, Edinburgh, Elgin, Exeter, Folkestone, Glasgow, Gloucester, Gravesend, Greenock, Guernsey, Guildford, Hastings, Hereford, Huddersfield, Hull, Inverness, Ipswich, Isle of Wight, Jersey, Lancaster, Leamington, Leeds, Leicester, Limerick, Lincoln, Liverpool, London, Londonderry, Maidstone, Manchester, Margate, Middlebrough, Newcastle-upon-Tyne, Newport (Mon.) and Monmouthshire, Northampton, Norwich, Nottingham, Oxford, Perth, Peterborough, Plymouth, Portsmouth, Preston, Reading, Rochester and Chatham, Rugby, St. Andrew's (Fife), Salisbury, Scarborough, Sheffield, Shrewsbury, Southampton, Southport, Swansea, Taunton, Torquay, Truro, Tunbridge Wells, Ulverston, Watford, Weston-super-Mare, Wigau, Wolverhampton, Worcester, Yarmouth (Great), York.

See Syllabus A.

LOCAL SCHOOL EXAMINATIONS

Will be held during the March to April period in the following towns :—

Aberystwyth, Abingdon, Aylesbury, Basingstoke, Bedford, Bexley Heath, Blackburn, Blackpool, Bristol, Chester, Chichester, Cirencester, Croydon, Cupar, Dundee, Eastbourne, Edinburgh, Exeter, Felixstowe, Gateshead, Gravesend, Harrogate, Huddersfield, Hull, Hunstanton, Ingelton, Ipswich, Isle of Wight, Kirkcaldy, Leeds, Limsfield, Lincoln, Liverpool, Llandudno, Middlesbrough, Newcastle-on-Tyne, Preston, Reading, Redhill, Rochester, Scarborough, Sheffield, Skipton, Southampton, Southsea, Stamford, Stroud, Taunton, Tunbridge Wells, Watford, Weston-super-Mare.

See Syllabus B.

These Examinations, arranged in circuits, will be held during the
(a) March—April, (b) June—July, (c) October—November.

The Board has decided to offer for Competition, Two Exhibitions every year, until further notice, one for the R.A.M., and one for the R.C.M., tenable for two years.

Conditions and full particulars are contained in the Syllabus for 1898.

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
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Sad Notes.

It will be learned with general regret that the widow of the late Mr. H. C. Banister is left in straitened circumstances. Some friends of the respected musician have stepped into the breach and have undertaken to raise a fund for the purchase of an annuity for her. The Committee includes a large number of Mr. Banister's former colleagues, Mr. W. H. Cummings acting as Hon. Treasurer, and Dr. C. Vincent as Hon. Secretary. Donations will be thankfully received and acknowledged by Dr. Vincent (9, Berners Street, W.), and in addition it has been decided to collect and publish some of the MS. compositions of Mr. Banister which have not yet been printed. A selection of these will be published in two Albums, one for piano, the other for voice and piano (price, to subscribers, 3s. each Album, or 5s. for the two, post free), care being taken in each case that the music should be useful for teaching purposes, so that teachers who subscribe for them may feel assured of receiving valuable and attractive collections for the use of their pupils.

Mr. G. J. Merritt, president of the Portsmouth Town Band, has issued a circular letter on a subject which will command many sympathies. He pleads for discharging Army bandsmen—those, that is to say, who are "unable to secure employment in music owing to the number of applications being so many more than the vacancies to be filled in our public bands and orchestras." Mr. Merritt declares that some of these unfortunates are, to his knowledge, sweeping the streets and roads, yet are excellent musicians and steady men. It is, of course, no disgrace to earn a livelihood as a street-sweeper, for all useful labour is honourable, but there is here surely a waste of material which can be put to even better use than getting rid of mud.

The  Notes.

An automatic electric music leaf-turner is one of the latest patents. It is claimed for it that it can be easily attached to any piano music-rack, and it is operated by touching a button with the foot.

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Our Army lags behind those of Continental nations in the stirring practice of singing on the march. Although to the civilian the gift of song may not necessarily seem an attribute of martial valour, so high an authority as Viscount Wolseley has declared that troops who carol on the march reach their destination more quickly and in better fighting condition than those moving along in solemn silence; while, inspired by music and the words of national songs, they feel that self-confidence which is the mother of victory. This lack in our military system has been taken to heart by the Queen's Westminster Volunteers, who have arranged for meetings at headquarters during this month, when a lieutenant will lead the practice in songs of a suitable character to enliven the march. It would add a picturesque element to Easter manœuvres, and relieve the monotony, which Volunteers found so depressing in the recent night marches, if every corps as it passed could give voice to its regimental song.

—:O:—

With reference to the extension of operations into Canada by the "Associated Board," the *Daily Telegraph* says:—

"There is at least one Canadian musician who speaks against the establishment of examinations by the Associated Board in this country. It appears that when the hon. secretary, Mr. S. Aitken, passed through the Dominion lately on his

way from the Antipodes, he sent a letter to the Press in favour of his mission. At the contents of that letter the dissatisfied Canadian professes to be much amused. 'Would it not be well to inform the Associated Board,' he sarcastically observes, 'that several years have elapsed since the Redskin was killed on the streets of Toronto, and at the same time remind them that rather more recently Trinity College, Toronto, and its English examinations were ballywhacked out of England by some of the very gentlemen who are now connected with the Board, which is about to invade Canada in search of business here?' An obvious comment seems to be that, as the Canadians attempted to establish examinations in England, they can hardly complain at the example being followed. They are, of course at liberty to 'ballywhack' the Associated Board."

—:O:—

INFLUENCE OF MUSIC ON THE HAIR.—An English statistician has recently been engaged in an original task, that of studying the influence of music on the hair. The investigator establishes, in the first place, that the proportion of bald persons is 11 per cent. for the liberal professions in general, with the exception of physicians, who appear to hold the record for baldness, which is 30 per cent.

Musical composers do not form an exception to the rule, and baldness is as frequent among them as in the other professions. The cornet-à-piston and the French horn act with surprising surety and rapidity; but the trombone is the depilatory instrument par excellence. It will clear the hair from one's head in five years. This is what the authors calls "baldness of the fanfares," which rages with special violence among regimental bands.

—:O:—

GLOUCESTER MUSICAL FESTIVAL.—The programme of the forthcoming Gloucester Musical Festival, which will, this year, be conducted for the first time by the new Cathedral Organist, Mr. A. H. Brewer, Mus.B., is now fairly complete. For the opening Sunday service, on September 11th, four new works are being written. Mr. Lee Williams (late conductor) will supply an orchestral setting of the Canticles, Dr. C. Harford Lloyd a Festival Overture, Mr. Brewer a setting of Psalm XCVIII., and Mr. Elgar a setting of "Sursum Corda." The Festival proper will open with "Elijah" on the Tuesday morning; with Brahms' "Requiem," the first part of "The Creation," and Prout's Organ Concerto (G minor) in the evening. The programme for the Wednesday morning embraces Dvorák's "Stabat Mater," Mendelssohn's "Hymn of Praise," and Brahms' Variations on a

theme of Haydn. At the secular concert in the evening will be given "The Golden Legend," and a work by Miss Ellicott, daughter of the Bishop of Gloucester. On Thursday morning will be given a new work by Dr. Hubert Parry, Wesley's "In exitu Israel," Parts I. and II. of Bach's "Christmas Oratorio," and Beethoven's "Eroica" Symphony; and in the evening, "Judas Maccabæus." The Festival will close on the Friday with "The Messiah."

—:O:—

Dr. Longhurst, who has recently retired from the post of organist in Canterbury Cathedral, after holding it for seventy years, is, very properly, to be the recipient of a testimonial. At a meeting held in the Canterbury Library to promote this object, a letter from the Archbishop was read, in which his Grace, referring to the late organist's career, observed: "Such a life deserves at our hands a warm recognition, which I would give in person if I could, but which I cannot give except by addressing this letter to yourself. Will you assure the meeting how cordially I sympathise with the purpose for which it is called?" As cathedral organists are now expected to take office under conditions which make them liable to dismissal at short notice, we may none of us enjoy another opportunity of recognising services carried on through threescore years and ten.

—:O:—

The rehearsals for the Leeds Musical Festival next October have already commenced, and at the first meeting at Leeds, Mr. F. R. Spark mentioned that only half the choristers who took part in the last festival had been re-engaged. The ordinary falling off is only a third, but this year the choir has again been put to a thorough test, and half of them are new and fresh voices. The total number is 359, including nine extras. The Leeds section have taken up Bach's Mass in B minor, and the Bradford section met for the first time last month. Mr. Benton is the chorus master, and the French pitch is being used. The renovation and alteration of the pitch of the Town Hall organ will be undertaken by Messrs. Abbott and Smith, whose tender for the restoration alone was accepted two years ago. The total cost will be some £3,018, less five per cent. The original cost of the organ was £6,500, including £774 for the case.

—:O:—

At Vienna a couple of letters of Beethoven were recently sold for £32, and two autograph letters of Haydn for £24, whereas Wagner was only valued at £16 for the same number of autographs. But then the Bayreuth master was such a good correspondent!

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About Artists.

Senor Manuel Garcia, the celebrated singing
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is the oldest practising professor of music of
eminence in the world. For, despite his great age,
the veteran teacher of Jenny Lind, Catherine
Hayes, and Mathilde Marchesi, has not yet
accepted the retirement he has so well earned. He
still receives his private pupils, while only a few
days since he was present at a concert, as sound in
mind and memory and as keen in the appreciation
of music as he was half a century ago. Senor
Manuel Garcia was the original Figaro on the

production of Rossini's "Il Barbiere" in New
York no less than 73 years ago, with his sister
Malibran as Rosini, the opera being played to a pit
of only 30 people at four shillings a head. It is a
pity the veteran cannot be induced to dictate his
reminiscences. They could hardly fail to be of the
greatest interest.

—:O:—

Mr. and Mrs. Henschel arrived in London on
March 17th, after a long tour in the United
States.

—:O:—

Sir George Martin and Sir Frederick Bridge
attended the Prince of Wales' Levee last month.

—:O:—

Sir Arthur Sullivan is enjoying the beautiful
spring climate at Beaulieu, where he has taken a
villa. It is within easy distance from Nice and
Monte Carlo.

—:O:—

Mr. C. Lee Williams has returned from
Gibraltar, and has called on some of his old friends
in the City of Gloucester.

—:O:—

Master Vernon Warner, the youthful son of
Mr. H. E. Warner, of Kew, had the honour of
playing before the Queen and several members of
her family last month, receiving warm congrat-
ulations from Her Majesty on his performance.

—:O:—

Mr. Ffrangcon Davies sailed for America on
March 2nd, where he opens with the Boston
Symphony Orchestra.

—:O:—

Dr. Richter has agreed after all to conduct the
Wagner performances of the Jean de Reszke
troupe at the Mariem Theatre, St. Petersburg.

—:O:—

Dr. Dvorak has just finished a new three-act
opera, which may be produced at Prague. It is
entitled "The Devil and Catin."

—:O:—

Miss Jean Ingelow, whose death was announced
recently, was one of eleven children, and she was
not the cleverest. "My favourite retreat," she
once wrote, "was a lofty room in the old house at
Boston, where there was a bow window overlooking
the river. The windows had old-fashioned
shutters which folded back against the walls.
I would open these shutters and write my verses
and songs on them and fold them back again. My
mother came in one day and discovered them.
Many of them were transmitted and preserved."

Madame Patti possessed an ardent admirer—an old blind woman who lived in the neighbourhood of Craig-y-Nos, and whose chief interest in life was the gossip about the great singer's daily doings, &c. Two or three times had the old lady heard the prima donna sing, and great had been the impression made upon her. So much so, indeed, that when she lay ill, she declared that nothing but a recurrence of that treat would make her get well again. "She's that good, I believe she'd come here an' sing to me if she knew it would set me on my feet again!" was her declaration.

Her friends, anxious to please her, persuaded a young girl from a distance, a sweet-voiced singer, to come over to the cottage to sing one song, and led the blind woman to believe that Mme. Patti had consented to grant her request. But the first verse was enough.

"No, no, it's not herself," cried the invalid. The deception had failed. "But I'll live now till I do hear her again," cried the angry old woman. "I won't be done out of what I'd made up my mind to!" And she did live until long after her wish was gratified.

—:O:—

Miss Nellie Farrens' benefit performance, given by artists of every branch, was a grand success, and about £7,000 was realised.

—:O:—

Sir Frederick Bridge is composing a choral work, which will shortly be published. It will be of great interest to choralists.

—:O:—

The Senate of Hamburg persists, it is stated, in claiming the estate of Brahms, who died intestate. With some part thereof they propose to erect a monument to the composer in one of the city's public places. But they have not got the money yet.

—:O:—

Miss Maude Valerie White is, we learn, putting the finishing touches to a new serious opera. Let us hope we shall soon have an opportunity of hearing it, although serious operas by British composers are, we fear, more plentiful in managerial pigeon-holes than on the stage.

—:O:—

Miss Rosalind Ellicott's choral work for male voices, "Henry of Navarre," is spoken of as likely to be performed at the Gloucester Festival at the evening concert held in the Shire Hall. It was composed for a St. John's College, Oxford, Musical Society.

Blindness of Handel.

In the beginning of the year 1751, Handel was alarmed by a disorder in his eyes, which, upon consulting the surgeons, he was told was a cataract. From this moment his usual flow of spirits forsook him, and scarcely left him patience for that crisis of his disorder in which he might hope for relief. He had been prepared to expect a total privation of sight; yet to entertain hopes that this might only prove temporary, and that by an operation it might be restored. When, therefore, the total loss of sight was confirmed, he submitted himself to Mr. Samuel Sharp, of Guy's Hospital. The repeated attempts that were made to relieve him were, however, fruitless; and he was at length told, that for the remainder of his days, a relief from pain in his visual organs was all that could be hoped. In his forlorn and dejected state, reflecting on his inability any longer to conduct his entertainments, he called to his aid Mr. Smith, the son of his faithful copyist and friend; and with this assistance oratorios continued to be performed even till that Lent season in which he died. These took place with no other omission in his own performance than the accompaniment by the harpsichord; the rich flow of his fancy ever supplying him with subjects for extempore voluntaries on the organ, and his hand still retaining the power of executing whatever his invention suggested. It was a most affecting spectacle to see the venerable musician, whose efforts had so long charmed the ear of a discerning multitude, led to the front of the stage, in order to make an obeisance of acknowledgment to his enraptured audience. When Smith played the organ during the first year of Handel's blindness, "Samson" was performed, and Beard sang with great feeling—

Total eclipse—no sun, no moon,
All dark amid the blaze of noon.

The recollection that Handel had set these words to music, with the view of the blind composer then sitting by the organ, affected the audience so forcibly, that many persons present were moved to tears. The loss of his sight, and the prospect of his approaching dissolution, made a great change in the temper and general behaviour of Handel. He was a man of blameless morals, and throughout his whole life manifested a deep sense of religion. In conversation he would frequently speak of the pleasure that he experienced in setting the Scriptures to music, and how much some of the sublime passages of the psalms had contributed to his comfort and satisfaction. And now, when he found himself drawing near the close of his mortal state, these sentiments were improved into solid and rational pity, attended by a calm and undisturbed mind.

Odd Crotchets.

At a recent organ recital in a provincial town, Mr. W. H. Brereton was the vocalist. The following zoological criticism formed part of a very amusing report:—"Mr. Brereton contributed but one item, the wondrous recitative and air, "Now Heaven in fullest glory," from Haydn's "Creation," with the singing of which he has on more than one occasion delighted a Bedford audience. The tawny lion, the flexible tiger, the nimble stag, the noble steed, the worm with sinuous trace, which go to make up the finished musical picture, *were splendidly brought out*, and the congregation were evidently highly pleased."

—:O:—

Once, while rehearsing a song, Braham (the great tenor) said to Tom Cooke, who was leading the orchestra, "I drop my voice there at night," intimating that he wished the accompaniment more piano. "You drop your voice, do you?" said Cooke, "I should like to be able to be by to pick it up."

—:O:—

The statement that Germany has determined to "lay down the flute" and leave the Concert may be accurate, but the metaphor is hardly adequate. The trumpet—his very own—is surely more in the Emperor's line.

—:O:—

BREEZY SINGING.—A friend of mine who possesses some vocal ability, and occasionally takes part in local concerts, was boasting of a grand choral display at the Crystal Palace in which he officiated. Asked how many there were in the chorus, he said:

"Well, there were so many I couldn't count them; but I can tell you that at one part we all had to turn over our pages together, and it raised such a breeze that it blew off the hats of all who were covered, and left bald places on all in the two front rows."

—:O:—

Would-be Contributor (at editor's desk): "Here is a joke, Mr. Editor, that I'll guarantee was never in print before."

Editor (after reading): "Don't doubt your word in the least, sir."

—:O:—

Manager: "What was the matter with Signor Bassoprofundo? He sang that drinking song wretchedly."

Assistant: "Yes. I think he had been drinking."

Professor (coming home late): "Drat it! there was something I wanted to do. What on earth was it?" (After thinking about it half an hour): "Aha? now I know—I wanted to go to bed."

—:O:—

Mrs. Tenspot: "Isn't it odd that encores are always much more enjoyable than the regular numbers on the programme?"

Mr. Tenspot: "Yes, it is. I wonder why they don't sing the encores first?"

—:O:—

"THE LAMENT OF A HIGH CHURCH ORGAN-BLOWER." (Abbreviated.)

Well! this is precious work, this is, pumping for all this singing,

Enough to work a man to death, and let alone the ringing;

I dunno what the organist thinks of it, but I know, He'd find the work a jolly sight too hard if he'd to blow.

Arter that 'orrid bell outside, as nearly lugs my arms out,

You has to cut inside yer box, and help the music's charms out;

There ain't no getting off, they must have wind, that's certain,

So here am I stuck up behind this blessed green baize curtain.

—:O:—

Lindley, the great violoncellist, was a great stutterer. With reference to this infirmity few anecdotes perhaps caused greater merriment than the following:—One day, when walking down the High Street, Exeter, he observed a seafaring-looking man standing on the opposite of the way with a grey parrot perched on his finger. Lindley crossed over, and, accosting the man, said—"Is that p-p-p-p-parrot for sale?" "Yes," replied the man. "How m-m-m-m-much?" "A guinea," was the response. "C-c-c-c-c-can it sp-sp-sp-sp-sp-speak?" "Yes," said the fellow, "A precious sight better than you can, or I'd chop his head off."

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ROYAL ACADEMY OF MUSIC, LONDON.

The competition for the Sauret Prize took place on March 21st. Mr. A. Simonetti was the examiner, and the prize was awarded to Edith Byford (a native of Chelmsford). Sidney A. Freedman was highly commended.

TRINITY COLLEGE, LONDON.

The Bonavia Hunt Prize for Musical History has, on the recommendation of the adjudicator, been awarded to Mr. B. Mansel Ramsey, A.Mus. T.C.L., of Bournemouth.

ROYAL COLLEGE OF MUSIC.

The students of the Royal College of Music gave in their own hall an orchestral concert on March 18th. It started with Dvorak's "In der Natur" overture, very finely rendered by the band of students under Professor Stanford, and it included Wagner's *Preislied*, sung by Mr. Thomas Thomas, who is a most promising young artist; the concerto Op. 102 for violin and violoncello of Brahms, played by Messrs. Samuel and Robert Grimson, two clever members of a wonderfully gifted musical family, the curious quartet for baritones from Dr. Saint-Saëns' "Psalm 199," and the "Ave Maria," from Dr. Max Bruch's "Das Feuerkreuz," well sung by Miss Agnes Nicholls. The symphony in D minor, by Martucci, was well given, and closed the programme.

LONDON. — On March 23rd Miss Marie Roberts gave her annual concert in the Steinway Hall. The artists who assisted were Miss Hilda Wilson, Mr. H. Lane Wilson, Mr. William Green, Mr. George Copland, and Mr. T. Nachez.

Mons. Paderewski is to open the Salle Erard on April 2nd. He has been giving recitals during the last month at Manchester, Leeds, Bradford, Belfast, Oxford, Cheltenham, Hereford, and elsewhere in the provinces.

—:O:—

CHELTENHAM.—The twelfth quarterly meeting of the members of the I.S.M. South Midland Section, was held on March 26th. There was a small attendance, owing, perhaps, to the inclement state of the weather, and the hour appointed which prevented many from a distance from attending. The meeting was entirely of a social character, and was thoroughly enjoyed by all present. An excellent high tea was provided at the Royal Hotel, where the meeting was held.

MUSICAL FESTIVAL SOCIETY.—'The Messiah' will be given on Easter Tuesday, April 12th, in the Assembly Rooms, when the forces, numbering 300 performers, under Mr. J. A. Matthews' bâton, will

be assisted by the following eminent artists:—Madame Emily Squire, Miss Susan Harrhy, Miss Jessie King, Mr. Edward Branscombe, and Mr. Watkin Mills. The oratorio will commence at a quarter to eight o'clock, so that visitors coming by the Midland and Great Western trains will be able to leave at convenient hours after the performance. Ticket holders will be able to obtain railway tickets for the return journey for a fare and a quarter. A large attendance is expected.

—:O:—

GLOUCESTER.—At the second concert of the season, on March 1st, it had been the intention of the Gloucester Choral Society to give Haydn's "Creation" in its entirety, but owing to the indisposition of Mr. Philip Brozel, who was suffering from an attack of influenza, the intention had to be abandoned. The oratorio was performed as well as possible under the circumstances, but naturally keen disappointment was felt. Miss Maggie Davis was the soprano, and an excellent impression was made by Mr. Sunman, a bass who is a member of the choir of Christ Church, Oxford. The singing of the chorus marked a step still further in advance. Dr. C. Harford Lloyd's "Hymn of Thanksgiving" preceded Haydn's oratorio, with Miss Davis as soprano. As with the "Creation" the performance was shorn of its proper effect through the regrettable indisposition of the tenor. It was a great pity a local tenor was not secured to take the part at the last moment. There are good soloists in the Cathedral choir. At this concert the orchestra was dispensed with, its place being taken by the organ. In the "Creation" Mr. G. R. Sinclair was the organist, and Mr. Brewer in Dr. C. Harford Lloyd's work, which the composer conducted. The next concert will take place on the 19th inst.

THE INSTRUMENTAL SOCIETY.—The Committee of the this Society held its first meeting on March 20th. Archdeacon Sheringham presided over a full meeting of the members. Mr. G. Embrey reported that his Worship the Mayor had kindly granted the use of a room at the Guildhall for the practices. It was resolved that the meetings be held on Fridays during the months of October, November, December, January, and February. The meeting was of a most enthusiastic character, and great confidence was expressed as to the success of the movement, and much heartiness shown towards the conductor and hon. sec., Mr. E. G. Woodward.—We are pleased to hear that this useful society is re-organised, and will continue its usefulness as an educational institution. It has done much in the past to foster a taste for orchestral music in Gloucester, and should receive hearty support from all who can take part in an orchestra.

BRISTOL.—Mr. J. F. Nash has been appointed organist and choirmaster of St. Werberg's Church.

THE Choral Society's Concert of Gounod's Trilogy "The Redemption," on March 19th, was a very successful event. The choir and band numbered nearly 600, and Mr. George Riseley was the conductor as usual. Mr. J. H. Fulford presided at the organ. The "Dead March," *Saul*, was played with solemn effect at the commencement in memory of the great philanthropist, Mr. George Müller. It added to the solemnity of the great composition which formed the programme. The soloists were Miss Esther Palliser, who is a great favourite with the Bristolians, Miss Barton, Miss Aldersley, Miss Florence Cromey, Mr. A. E. Gough, Mr. Maas, and Mr. Montague Worlock. The tenor and bass recitatives were sung by Mr. Dean Trotter (Exeter Cathedral) and Mr. William Thomas respectively. The former sang splendidly, and had, perhaps, the heavier task of the two. He sang with clearness and expression, and his efforts were greatly appreciated. The choruses were grandly rendered, and left little to desire. The members of the orchestra played the important accompaniments with which Gounod enriched his composition in a spirited manner. That tone picture illustrating the march to Calvary, on which the master bestowed much fore-thought in the disposition of the instrumental part, was well given, and the executants seemed to revel in the gorgeous scoring, with its barbaric clang and force. Altogether the performance of the oratorio was a great success.

THE Festival Choir are rehearsing Bach's *Magnificat* and Beethoven's Choral Symphony, under Mr. G. Riseley's direction.

MR. D. W. ROTHAM's choir have finished their practices for the season. At the last meeting before an adjournment till the Fall, the work which has been in rehearsal, Gade's "Erl King's Daughter" was gone through with the solos taken by members of the society. Miss Hall, Miss Bush, and Mr. Parkyn were the principal vocalists. The conductor referred to the reassembling of the choir "when autumn leaves are brown," and they will "take up their music where they lay it down," and he expressed a hope that then a composition of large dimensions might also be taken in hand.

HEREFORD.—The Herefordshire Philharmonic Society's Concert will take place the 15th inst. and the Choral Society's Concert on the 19th inst.

BODMIN.—An Operatic Concert was given on Feb. 2nd, in aid of the National Schools. Mr. J. C. Truscott, tenor, of Penzance, sang in admirable form, and was deservedly applauded. The violin playing of Master Harry Hawke shows much natural musical taste; he has a good future before him. The chief feature of the concert was the performance of H. J. Taylor's operetta "An Elfin Masquerade," in costume, by the boys of Bodmin Parish Church Choir. The general effect of the stage was excellent, and was under the supervision of Mr. Frank Mallet, who sang some amusing ditties. The operetta was charmingly performed. The music is full of beauty. It has also interesting accompaniments throughout, and worthy of the signature of the composer, whose works are always fresh and acceptable. A special number was introduced (by permission), and the music composed by Mr. W. L. Twinning, F.R.C.O.

BEDFORD.—A very successful violin and piano recital was given in the Corn Exchange on February 3rd, by Mr. Louis Pécskai, the young Hungarian violinist, and Dr. H. A. Harding (of Bedford). The various items of the programme were enthusiastically received by a crowded audience. Tartini's Sonata, "Le Trille du Diable," and Wieniawski's Violin Concerto in D major, were superbly rendered by Mr. Pécskai, who is fast winning his way to the foremost rank of violinists.

WOODBIDGE.—An excellent programme was arranged on March 17th at St. John's Church, under the form of an organ recital by Mr. F. C. Baker (organist of St. Paul's Church, Colchester, and private organist to the Right Hon. the Countess of Warwick). The church was well filled with a large and appreciative audience, who greatly enjoyed the recitalist's performance. Miss Hall and Mr. Hart kindly contributed vocal solos in an admirable manner. The first part of the programme comprised a selection from the best modern music, the second part consisting of classical works from Bach, Handel, and Mendelssohn.

HALIFAX.—On March 10th Dr. Hubert Parry's "King Saul" was performed by the Choral Society under the bâton of the composer. The principals were Miss Agnes Nicholls, Miss Muriel Foster, Mr. Douglas Powell, Mr. William Green and Mr. William Thornton, all of whom sang well. The orchestral accompaniment was not always smooth. The chorus sang with power and spirit, and much credit is due to the society's conductor, Mr. E. T. Smith, who had prepared the work.

BIRMINGHAM.—Mr. John C. Ward, inventor of "The Staff Notation Tonal Modulator," read a paper on his invention before the members of the Midland Section of the I.S.M. at their monthly meeting recently. The illustrations included exercises selected from "the first," "second," "third," and "fourth steps" in Curwen's Standard Course, together with lessons in harmony and examples of modulation, one of the latter ranging through all the keys without a halt or break in the *tempo*. The various novel features proper to the appliance were displayed, creating lively interest and eliciting hearty applause. After a discussion, in which the Chairman, Mr. S. S. Stratton, Mr. Monteith Randell, and Dr. Froggatt took part, a vote of thanks was accorded to Mr. Ward at the close of the lecture.

—:O:—

CROYDON.—The Orchestral Society, under the direction of Mr. W. H. Thomas, gave a concert on March 21. The orchestral pieces played were the overture to "The Merry Wives of Windsor," Mendelssohn's "Scotch" symphony, German's "Henry VIII" dances, and Ambroise Thomas' "Raymond" overture. The selections were finely given, and the amateur orchestra did well, and deserve hearty congratulation.

—:O:—

DUNDEE.—Dr. C. W. Pearce, of London, gave his interesting lecture on "The life and compositions of Samuel Wesley," on February 24th, under the auspices of the Incorporated Society of Musicians. Mr. R. H. Turner, M.A., Mus.Bac., was chairman. Musical illustrations were rendered by a select choir under the direction of Mr. S. C. Hirst. Mr. W. P. Fleming, Mr. D. Stephen, Mr. R. H. Turner, and Dr. Pearce were instrumentalists, and Miss Ella Westwood sang the solos.

TAUNTON.—The famous Madrigal Society is generally acknowledged to have surpassed all previous efforts at their "Ladies' Night" concert recently, when there was a large and influential gathering. Part songs by all the best writers were given with exceptional attack and due observance of enunciation and light and shade, under the bâton of Mr. C. E. Juleff, the conductor. Needless to add all of the songs were sung unaccompanied. Miss Cheetham, daughter of the President of the Madrigal Society, gave artistically-rendered violin solos, whilst Miss Emily Foxcroft (London) delighted the audience with her vocal contributions.

—:O:—

KINGTON.—The Kington Choral Society gave its first concert of the season in the Burton Hall on Thursday, the 19th Feb. Proceedings commenced with a performance of short selections from various operas. The chief interest centred in the recital of Gilbert and Sullivan's ever popular opera, "H.M.S. Pinafore," which was rendered with a decided smartness throughout, soloists and chorus imparting that necessary vigour and snap so essential to the character of the work. Mr. G. Banks, who conducted the whole, is to be highly congratulated on the success achieved. Mr. Malcolm Allison, L.R.A.M., was solo pianist, and played with brilliancy Liszt's *Rigoletto*.

—:O:—

CORK.—Dr. J. C. Marks gave a delightful and instructive lecture on February 15th, under the auspices of the Incorporated Society of Musicians. The subject, "Modern Music," was most ably dealt with, and the musical illustrations formed a very pleasing and instructive programme. We have not space to give a full account of this enjoyable lecture, but may be able to do so in the next number of the *Minim*. Dr. Marks received a hearty vote of thanks at the close of the lecture.

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